

Fruit and Flowers

PEACH GROWING.

Some Points on Spraying, Trimming and Grubbing For Borers.

Before the peach buds start in the spring a spraying with the bordeaux or copper sulphate mixture for fungi must be given; then immediately after the petals fall the bordeaux-paris green mixture is used as an insecticide. Additional benefit is derived from successive applications of the same at intervals of ten days or two weeks. Peach trees must be grubbed for borers in the spring and again in the fall. Trimming is never to be omitted. It involves the shearing out of a multitude of last year's shoots and the cutting back one-third or more of all the remaining growth, aiming ever at a low, open, symmetrical head. After the trees have arrived at bearing age the trimming should be done late in May or early June to facilitate the formation of fruit buds due at this time. Clean cultivation, followed by the cover crop, as employed the first season, is practiced ever afterward.

Crops in the Orchard.

While for the first year or two hood crops may be raised in the peach orchard, they are no advantage to the trees. Thinning is in order before the pit develops. Fruits should be left not closer than eight to ten inches apart.

High, dry ground is selected for a peach orchard. A southern exposure is liable to hasten the swelling of buds in the warm days of early spring, only to be blighted by following low temperature. Consequently a northern slope, on which growth is retarded, less frequently proves disappointing. Trees attacked by incurable diseases like yellows or little peach must promptly be dug up and burned, root and branch, to prevent further infection.

In our section of Michigan the following varieties in the order of maturing their fruit constitute the cream of the multitudinous list offered by the various nurseries: Davidson or early Michigan, Triumph or Wark, Engel's Mammoth, Kalamazoo, Elberta, Crosby, New Prolific, Engel's Improved Chile, Markham Chile, Banner, Gold Drop and Salway.—M. A. Hoyt in Farm Journal.

THE MAGNOLIA.

Popular Everywhere Owing to its Early Bloom and Beauty.

The magnolia is a favorite nearly everywhere owing to its early bloom and great beauty. The variety here shown is a pure white, is generally hardy except in extreme northern latitudes and is most effective standing alone or with a background of dark



MAGNOLIA YULAN.

leafage. The plant reaches a considerable height when fully grown, says New England Homestead. The flowers are large and often six inches across. It blooms in April and May. Best results in transplanting can be secured by using small trees and doing this work just as the new growth is starting.

Varieties of Grapes.

Where properly grown and fertilized a hundred grapevines will yield nearly a ton of grapes year in and year out, says a writer in the Garden Magazine. Were I to set a hundred vines I would set fifty Niagara, two Diamond, three Green Mountain, ten Campbell, five Worden, five Herbert, five Mills, five Delaware, five Gaertner and five Vergennes.

This would leave room to try some of the other kinds. The Gaertners should be scattered among the other vines. If you do not care for grape juice, omit the Herberts.

The Strawberry.

The best soil for the strawberry is a deep, strong, sandy loam, but any soil suited to the growth of ordinary field or garden crops may be trusted for successfully growing this crop if well enriched after the ground is broken up by the admixture of stable manure to a good depth, the quantity to be applied depending, of course, upon the condition of the land.

Watering Geraniums.

Although geraniums are fine growers in rich soil and require a good soaking now and then, they need not be

watered every day. The earth may be left till quite dry; then set the plant in a pail of water and let it soak. Good drainage is required for success.

ACCIDENTS IN ART.

The Ruin of a Burne-Jones and the Mending of a Turner.

A very curious history is that of Burne-Jones' favorite picture, "Love Among the Ruins," writes M. H. Spielmann in the London Graphic. The original picture was in water color and was sent to Paris by a firm of art publishers for reproduction and in that city forwarded to their photographic studios in the suburbs. The picture unhappily preceded the letter of instructions regarding it warning the photographer of the medium in which it was painted, so that immediately on its arrival it was brushed over with white of egg to bring out the colors for photographing—an excellent procedure in the case of oil pictures, harmless and very efficacious. But as to the Burne-Jones picture, Love was very soon among his own ruins, for every swish of the brush brought off the final touches and left a mere smeared ground. Sir Edward Burne-Jones was heartbroken at the loss of a work on which his reputation, he considered, would in great measure rest and on which he had spent many months of patient toil and the very perfection of his execution in the realization of one of the most poetic conceptions that had sprung from his fanciful imagination.

"Love Among the Ruins" was painted during the years 1870-3. In October, 1893, it was destroyed, and by the following year the oil version was finished, but was scarcely a consolation to the artist for the loss of his first and more spontaneous work.

Incidents of this sort are happily not of frequent occurrence, but one case has come within my knowledge which has never, I believe, been recorded. A wealthy connoisseur, with a roomful of beautiful Turner drawings, was in the habit of instructing a firm well known as honorable picture dealers to overhaul his drawings, but his Turners had not for some time been touched, and the glasses had become much darkened with dust. On his leaving town the senior member of the firm went to his house and brought away the precious drawings and, carrying them into the room behind the shop, took the first drawing out of its frame and mount preparatory to dusting it and laid it on the table. Being suddenly called into the shop by a customer, he covered it with a sheet of Whatman paper and left it. His brother entered from the street and passed into the private room. A moment later the other followed and found him, knife in hand, cutting a mount on the top of the Turner. With a cry, he rushed to the paper and lifted it, and there the horrified brothers found the 2,000 guinea drawing cut into two pieces. What was to be done? To make a clean breast of it was apparently out of the question, so it was determined to call in the clever artist and restorer attached to the firm, and he joined the pieces and remounted the drawing, and down where the vertical cut was he boldly painted in a tree! The picture was in due course taken back and rehung in time for the owner's return. A couple of days later came an urgent letter calling the dealer to the house. "Look at this drawing," said the collector. "What does it mean? There's a tree here. I never saw that tree before!" "No more did I," quietly replied the dealer. "I told you that you would hardly recognize the drawings when the glasses had been cleaned inside and out. Why, you could hardly see them!" The owner, though still astonished, accepted the explanation and to this day has probably never guessed the truth. The dealer told the story himself shortly before his death. Will it meet the eye of the hoaxed proprietor, I wonder?

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A TRYING LANGUAGE.

The Study of Japanese is Surrounded by Difficulties.

Japanese is not an easy language even for the native born subject of the mikado, but it is very difficult of acquisition by the westerner. Clive Holland in his book, "Old and New Japan," does not give foreigners any encouragement that they will ever be able really to learn the language. It takes a Japanese child seven years, it is said, to learn the essential parts of the Japanese alphabet. To use a Japanese dictionary, Mr. Holland says, one must be familiar with no fewer than 214 signs, which may be said to serve the same purpose as initial letters in American dictionaries. Then after one has tracked down in one of these 214 signs some part of the character for which he is about to undertake an exploration he still has a veritable north pole hunt ahead of him.

The pompous first personal pronoun is avoided whenever it is possible in speaking Japanese. If it must be used it is introduced casually, but generally the abstract noun "selfishness" serves in its stead. For example, a Japanese would not say "I don't drink wine," but "Wine don't drink," or, if this is not clear enough, "Selfishness wine don't drink." Reference to one's own possessions must be deprecatory. Thus if a man wishes to point out his own residence he says, "That miserable house," which, of course, could refer to no other than his own. On the other hand, "That beautiful house" would easily identify the house as belonging to some one else.

Moreover, any one who wishes to learn Japanese must be prepared to learn two languages, the written and the spoken. The one differs so materially from the other that if a Japanese is reading a book or newspaper and wishes to do so aloud it becomes necessary for him to translate the written words into the colloquial. To be able to read any of the higher class Japanese newspapers, Mr. Holland says, it is necessary to master at least from 2,500 to 3,000 ideographs.

He Held on to His Knife.

On the afternoon of June 1, 1872, an old painter named William McCullough while painting the bridge above the falls between the first and second Sister Islands fell into the rapids. Instantly he was swept furiously toward the cataract, but whirled into lesser waves, so that he struck against and seized a rock not far above the brink. Hundreds quickly gathered on the shore and watched, all eager to help, but ignorant what to do. Among them was Thomas Conroy, who secured a coil of rope, fastened one end to a tree on shore and with the other end in his hand waded out as far as he could and occasionally swam, the water being from eighteen inches to six feet deep. He aimed far up stream to allow for the power of the current and at last with great difficulty reached the unfortunate painter and bound him to himself with the rope. They were swept off their feet several times on the way back to shore, but the rope had been firmly fastened, and they finally landed safely. When they reached shore it was found that McCullough still clutched his putty knife firmly in his hand, having held it during the three hours he had been on the brink of the falls.

Dublin Bootblacks, 1780.

Among the populace of Dublin in 1780 the shoeblacks were a numerous and formidable body. The polish they used was lampblack and eggs, for which they purchased all that were rotten in the markets. Their implements consisted of a three legged stool, a basket containing a blunt knife called a spud, a painter's brush and an old wig. A gentleman usually went out in the morning with dirty boots or shoes, sure to find a shoeblack sitting on his stool at the corner of the street. The gentleman put his foot in the lap of the shoeblack without ceremony, and the artist scraped it with his spud, wiped it with his wig and then laid on his composition as thick as black paint with his painter's brush. The stuff dried with a rich polish, requiring no friction and little inferior to the elaborated modern fluids, save only the intolerable odors exhaled from eggs in a high state of putridity, which filled any house which was entered before the composition was quite dry and sometimes even tainted the air of fashionable drawing rooms. Polishing shoes, we should mention, was at this time a refinement almost confined to cities, people in the country using grease.

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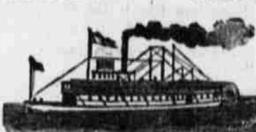
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